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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXVI

NEW YORK, NOVEMBER, 1931

NUMBER II



THE SOUTHESK GEM, GREEK  
ABOUT 500-400 B.C.  
ARCHER TESTING HIS ARROW

FROM AN IMPRESSION  
ABOVE, ENLARGED 3:1  
AT LEFT, ACTUAL SIZE

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

NOVEMBER, 1931

VOLUME XXVI, NUMBER 11

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At the meeting of the Board of Trustees on October 19, 1931, the following memorial resolution was adopted.

## IN MEMORIAM DANIEL CHESTER FRENCH

With the passing of Daniel Chester French, The Metropolitan Museum of Art loses a member of its Board of Trustees who served it for twenty-eight years with a fidelity and a range of interest peculiarly characteristic of the man. His knowledge of art, especially of the branch in which he was a practitioner, gave to his counsel a special value and to the discharge of his duties an effective force. His kindliness and courtesy, his sympathetic understanding, and his gift for friendly relationships gave him added power in the Museum's service.

Mr. French was born in Exeter, New Hampshire, in 1850. He studied at the Massachusetts Institute of Technology and with various masters in America and Europe, and he had behind him a long record of artistic achievement before his election as Fellow for Life of this Museum in February, 1903, and as Trustee in May of the same year. Among his works which had already won wide recognition were the Concord Minute Man and the Milmore Memorial, popularly known as "Death and the Sculptor."

In the year of his election as Trustee, Mr. French was most fittingly made chairman of the Museum's Committee on Sculpture, a position which he held until his death. In this capacity, his keen personal interest in the work of contemporary American sculptors was constantly evidenced. During the years of his Trusteeship, he gave to the Museum welcome examples of contemporary American sculpture, including several of his own works. From other sources have come to the Museum collection such representative examples of his work as the marble Memory and replicas of the Mourning Victory (the memorial erected in Concord to the Melvin brothers) and the Milmore Memorial.

In addition to his activities directly in behalf of the Museum, as one of its Trustees, he rendered indirect service through

his active association with various other societies devoted to the furtherance of artistic interests, especially the National Sculpture Society, of which he was both President and Honorary President, and the American Academy in Rome, of which he was a founder and a trustee. He was also a member of the National Academy of Design, the Architectural League of New York, the National Arts Club, the Accademia di San Luca, the Federal Commission of Fine Arts, the Art Commission of the City of New York, and various other organizations devoted to the arts.

The Trustees of The Metropolitan Museum of Art held the services of Mr. French in high esteem, and valued their association with the man and the sculptor.

### AN ADDITION TO THE AMERICAN WING

When the Van Rensselaer manor house at Albany was dismantled some forty years ago, the wall paper and the woodwork from the great hallway were carefully removed. In 1928 the wall paper was given to the Museum as the gift of the late Dr. Howard Van Rensselaer and the woodwork was presented by Mrs. William Bayard Van Rensselaer in memory of her husband. This historic room, the interesting features of which have now been brought together again, has been reconstructed in a newly completed addition to the American Wing. The addition will also contain a room with woodwork from a house in Providence, Rhode Island, built about 1795 and given anonymously to the Museum in 1930. The Van Rensselaer room and the Providence room will be shown at a private view on December 7 and will be opened to the public on December 8; the December BULLETIN in a supplement will describe this new addition to the American Wing.

### A SPECIAL EXHIBITION OF EARLY NEW YORK SILVER

The opening of the Van Rensselaer room on December 8, as it recalls the days of the great patroonships in the Hudson River

Valley and the rise of a large group of prosperous merchants in New York, offers a peculiarly fitting occasion for bringing together some of the early silver made by silversmiths of New York and Albany. This exhibition, which will be limited to fine and characteristic pieces of the pre-Revolutionary period, will be held in the Alexandria Ballroom in the American Wing from December 8 to January 31, following a private view on Monday, December 7, for Members of the Museum. A considerable number of examples are to be lent from the Mabel Brady Garvan Collection, some will be borrowed from private owners, and still others will be drawn from the Museum's permanent collection. A special catalogue of the exhibition, with illustrations, will be published by the Museum.

### EXHIBITION OF CHINESE TEXTILES

The Museum will present in Gallery D 6, from December 8 to January 31, an exhibition of Chinese textiles, consisting largely of the William C. Paul Collection, which came to the Museum by bequest in 1930. There will be a private view for Members of the Museum on Monday, December 7. This collection will be supplemented by the Museum's recent acquisitions of Chinese textiles and by loans of important textiles from private collections. The exhibition is likely to attract great interest because of the unusual specimens which will be shown and because the Museum has never before undertaken a special exhibition of Chinese textiles of this magnitude. An illustrated catalogue will be issued.

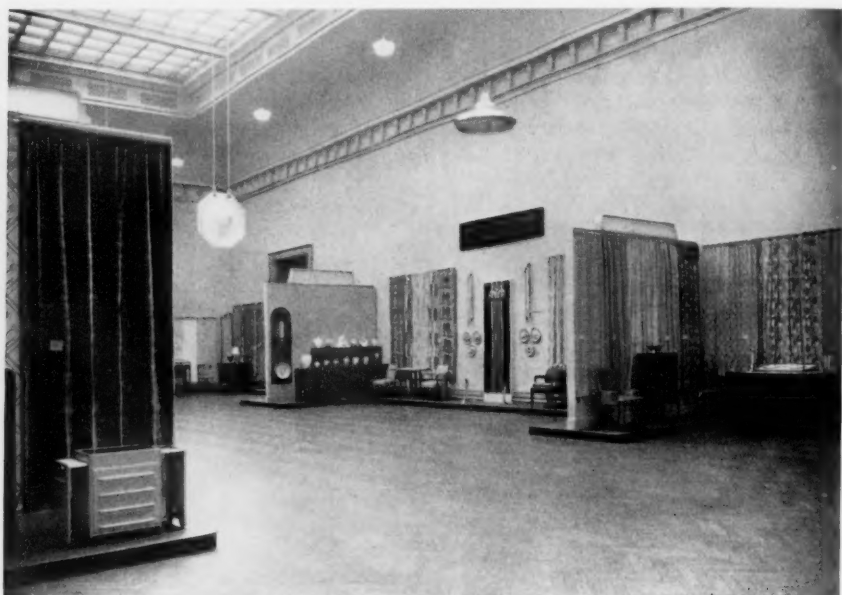
### CONTEMPORARY AMERICAN INDUSTRIAL ART

The Exhibition of Contemporary American Industrial Art, opened on October 12, will continue until November 22. This exhibition is the twelfth in a series originally planned to demonstrate the fact that practical people in the pursuit of their daily interests use the museum of art for definite purposes. In the first of these exhibitions the objects showed very definitely the

study which had been made of the Museum collections. With the passing of time, however, came an enlargement of the purpose and scope of the exhibition, until, as a result, the objects shown evidenced not only the direct relationship of the Museum original to the finished product but also a certain indirect influence which comes from comparison and which may be expressed in totally different forms. Thus our Museum

which bizarreness of design was the sole appeal.

"Appropriateness for special uses is an important tenet in this new conception of applied art. One may see, in the exhibition, sofas made to fit in with the grandeur of a metropolitan hotel, glassware that must win the approval of restaurant patrons and yet be sturdy enough to stand rough usage. Divergent tastes of the householder are



THE TWELFTH EXHIBITION OF CONTEMPORARY AMERICAN INDUSTRIAL ART

collections function as source material for the designer.

An editorial appearing in the New York Times of October 14 says: "The exhibition . . . places special emphasis on the manufacturer's part in decorative furnishings. All the articles in the display are examples of quantity production, found in the open market. The Museum, in choosing material, recognized the fact that unless a chair or a carpet is eventually sold, the natural cycle of design, production and use is not complete. Apparently, the era of show-window decorative art is now succeeded by a period wherein ultimate usefulness is to be more seriously considered. The buyer's test has, in fact, already eliminated the product in

catered to in new styles of aluminum and bentwood chairs, and in silverware and pottery. The needs of business men are met in office furniture.

"Other decorative products daringly suggest that contemporary art need not cast off all precedent. Thus a modern sideboard is inspired by a Colonial chest, and a pattern for a fabric is derived from Mayan architecture. The exhibition may stir adverse criticism in some details; it probably will not compel the admirer of eighteenth-century furnishings to discard at once his Sheraton furniture and Georgian silver, but it does hold encouraging promise to those who, while cherishing the past, watch for new combinations of usefulness and beauty."

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THE BEQUEST  
OF LIZZIE P. BLISS

By the will of Lizzie P. Bliss, who died on March 12, 1931, the Museum became the owner of thirteen works of art from her celebrated collection—three oil paintings by Arthur B. Davies, two water colors and two wax paintings by the same artist, a picture by Claude Monet, three Byzantine paintings, a beaten silver Camel and Rider of Parthian workmanship, and a Chinese vase of the Yung Chêng period. In recognition of the value and importance of this bequest, the Board of Trustees declared Miss

and Hellenistic elements characteristic of the Parthian art of the first century A.D. It was probably made in the province of Bactria, to which some of the Parthian and Sasanian silverwork must be attributed.

The porcelain vase of the Yung Chêng period (1723-1735) with which the bequest enriched the Chinese collection has an ivory-white glaze of eggshell texture over a delicately incised design representing a plantain tree and flowering shrubs in a fenced inclosure, with a phoenix perched on the fence; on the foot of the vase is a border of parallel S-scrolls. The porcelain is the



ADVENTURE, BY ARTHUR B. DAVIES

Bliss a Benefactor of the Museum, at their meeting held April 27, 1931.

As most of the objects left to our Museum were included in the exhibition of the collection held this past summer in the Museum of Modern Art as a memorial to Miss Bliss, they have only lately been delivered to us. They are now on view in the Room of Recent Accessions.

The silver camel mounted by an Iranian nomad and his son is both interesting and rare. The style shows a mixture of Oriental

<sup>1</sup> The list of paintings is as follows:

Arthur B. Davies, oil paintings: Italian Hill Town, 26 by 40 in.; Unicorns, 18 $\frac{3}{4}$  by 40 $\frac{3}{4}$  in.; Adventure, 18 $\frac{3}{4}$  by 40 $\frac{3}{4}$  in.; water colors: Louvre, Autumn Afternoon, 9 $\frac{1}{4}$  by 12 $\frac{1}{2}$  in.; Mountains, 10 $\frac{3}{8}$  by 14 $\frac{7}{8}$  in.; wax paintings: Dance Uplift, 23 $\frac{7}{8}$  by 18 in.; Dance Group, 22 by 17 in. Claude Monet, Étretat, 32 by 25 $\frac{3}{4}$  in. Byzantine paintings: Christ with Four Evangelists, 12 $\frac{1}{4}$  by 8 in.; Virgin and Child, 8 by 7 $\frac{1}{2}$  in.; Presentation in the Temple, 17 $\frac{1}{2}$  by 16 $\frac{1}{2}$  in.

fine, close-grained variety which is usually referred to as soft paste. The body of the vase is pear shaped with a graceful tapering neck and flaring lip. The Yung Chêng period is transitional in style, carrying on the traditions of K'ang Hsi and aiming at a still more delicate and perfect execution. This little vase is the acme of perfection, both in the quality of the porcelain and in shape and design.

Many of the pictures have already been seen in our galleries. The three oil paintings by Davies and one of the wax paintings were lent, with many others from the Bliss Collection, to the Arthur B. Davies Memorial Exhibition of 1930 (there catalogued "Lent anonymously," as Miss Bliss always specified); and two of them, the Unicorns and Adventure, as well as the Byzantine picture representing the Presentation in the Temple, were shown at the time of the



Fiftieth Anniversary Celebration in 1920, when outstanding works of many schools were borrowed from New York collectors to augment the Museum's own exhibits. The Monet has also been seen here, having been included in the Impressionist and

contemporary American painting it is exceptionally valuable in the showing of the school which the Museum is most anxious to strengthen and complete. The other works by Davies splendidly fill out the hitherto inadequate representation of this



ÉTRETAT, BY CLAUDE MONET

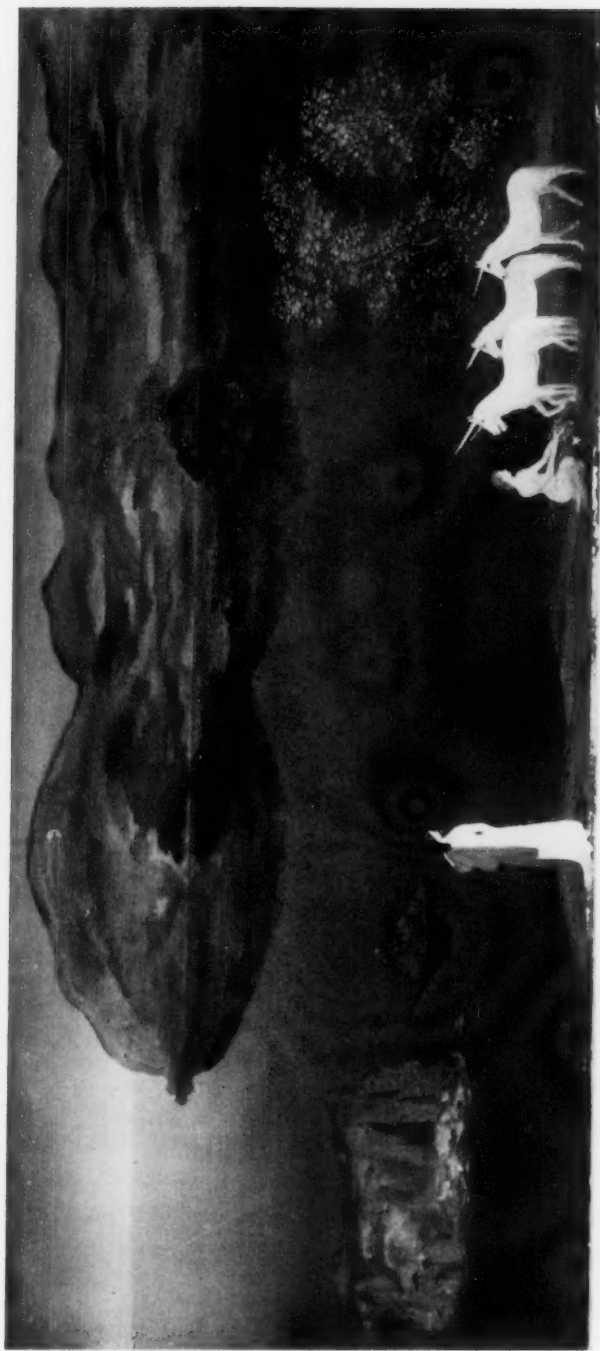
Post-Impressionist Exhibition of 1921. Miss Bliss was a believer in giving the widest usefulness to her pictures and welcomed opportunities to share with others the pleasure she herself took in them, with the result that no privately owned collection in New York was better known than hers.

The Unicorns has come to be generally recognized as one of the three or four most successful and characteristic of Arthur Davies's productions. As a masterpiece of

delicate and most personal painter, whose name, we feel confident, is destined to last as an important one in the history of American art. The Bliss Collection began with the buying of a picture by Davies, and his work remained the particular distinction, the specialty of the collection. With wholehearted and generous partisanship the collector acquired the best examples procurable of all the stages of Davies's evolution, and of the large number of his works she

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UNICORNS, BY ARTHUR B. DAVIES

gathered together, the Museum has now received those which it would have chosen, had its choice been limited to a few items.

In the Bliss Memorial Exhibition at the Museum of Modern Art, the showing of the late nineteenth-century French painters who were comparatively overlooked by their contemporaries and of the much discussed artists of the next generation—the pictures by Cézanne, Degas, Renoir, Monet, Redon, Seurat, and others of their time—made the sensation of the exhibition.<sup>2</sup> Of this group our Museum received one picture—the superb Monet, *Étretat*. It dates from the middle eighties, the artist's best time, and in no other work is his particular invention, the painting of iridescent, radiating sunlight, more convincingly rendered. With the Monets of the Havemeyer Collection, those left by Theodore M. Davis, and this example, the Museum now affords a magnificent showing of the foremost master of Impressionism.

Comments on the three Byzantine panels will be reserved for another issue of the BULLETIN. As the subject is difficult and unfamiliar to us, the pictures will have to be carefully studied before a note on them can be prepared. In this announcement, however, it may be said that the acquisition by Miss Bliss of these paintings of such exceptional quality, at a time when no one in New York, as far as we are aware, paid any attention to their school, displays the excellence of taste as well as the independence of judgment which marked all of her artistic activities. These panels, beyond their intrinsic beauty, are of very real importance in our collection, as they are the only works of their sort which the Museum possesses. Altogether in this bequest we profit greatly by the acumen, the vision, and the courage of the collector who made it.

BRYSON BURROUGHS.

<sup>2</sup> Eleven of these works were lent by Miss Bliss to the Impressionist and Post-Impressionist Exhibition held here in 1921—an undertaking due in large part to her initiative and support. Her lendings on that occasion were: Degas, *Before the Race*, *After the Bath*; Monet, *Étretat*; Redon, *Silence*, *Roger and Angelica*; Gauguin, *A Tahitian*; Renoir, *Landscape*; Cézanne, *The Bather*, *Still Life—Fruit and Brandy Bottle*, *Still Life—Oranges and Ginger Jar*, *Landscape—Roadway*, and *Landscape—Rocks and Pines*.

## THE BOWES-BLAKISTON CABINET FROM STREATLAM CASTLE

A handsome marquetry cabinet (fig. 1), until recently at Streatlam Castle, Durham, where it had been for some two hundred years, has been purchased by the Museum and may be seen this month in Gallery J 12. It was made about 1700 for Sir William Bowes and his wife, Elizabeth Blakiston, and descended in the Bowes (later Bowes-Lyon) family to the present Earl of Strathmore, by whom it was sold several years ago. The cabinet is well known to students of English furniture, who have been generous in their praise of its design and workmanship. MacQuoid and Edwards in their *Dictionary of English Furniture*<sup>1</sup> describe it as the "superb cabinet from Streatlam Castle, imposing in design and faultless in execution . . ." adding that "it is certain that this specimen . . . represents the apotheosis of marquetry decoration in England prior to the revival of the art by Chippendale." In his descriptive article on Streatlam,<sup>2</sup> H. Avray Tipping selects it for illustration as one of two notable pieces of furniture in the castle and says, "There is in one of the bedrooms a very beautiful English marquetry wardrobe which has the Bowes arms in the lefthand panel and in the right those of Blakiston . . ." It may, I believe, be said without exaggeration that the cabinet is the most important piece of English marquetry furniture as yet acquired by this Museum.

Sir William Bowes, whose arms,<sup>3</sup> together with those of his wife,<sup>4</sup> appear on the doors of the cabinet, was a great-grandson of Sir George Bowes, Knight-Marshal of Berwick, an ardent supporter of Queen Elizabeth. It was from the seal of his great-grandfather that Sir William derived the device of six arrows tied with ribbon which appears under the pediment on the cresting of the cabinet. The same device appears also twice on the south front of Streatlam

<sup>1</sup> Pages 156-158, figs. 14, 15.

<sup>2</sup> *English Country Life Magazine*, vol. 38, pp. 836 ff.

<sup>3</sup> Ermine, three long bows bent in pale gules.

<sup>4</sup> Silver, two bars gules, in chief three cocks of the last.



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FIG. 1. MARQUETRY CABINET FROM STREATLAM CASTLE  
ENGLISH, ABOUT 1700

carved in stone panels between the windows of the wings, where it was in all likelihood placed by Sir William, whose marriage with the Blakiston heiress enabled him to indulge in extensive improvements to the estate. On the inner door of the cabinet (fig. 2) is a monogram encircled by crossed palm fronds which has been interpreted<sup>5</sup> as E B, that of Elizabeth Blakiston. After careful study, however, it would appear that the letters are instead G and B, which suggests that the monogram may be that of George Bowes, the second son of Sir William, who succeeded to the estates in 1721 and was, therefore, at one time the owner of the cabinet.

Stylistically the Bowes-Blakiston cabinet is so closely related to one in the Victoria and Albert Museum<sup>6</sup> that there can be little doubt that they are both from the same source. The Victoria and Albert example was made, likewise about 1700, for Margaret Trotter of Skelton Castle, Yorkshire, on her marriage to George Lawson of Harlsey Castle in the same county. It may be seen, therefore, that the two cabinets were ordered by people living within about thirty miles of each other, very likely from a cabinet-maker somewhere in that general vicinity. The maker's identity, however, must remain for the time being a question, but it is not inconceivable that his name survives in some bill of the period and will be disclosed at a future date. In any event, as Ralph Edwards has said, "Whoever he may have been, the two brides who gave him their orders about 1700 had no cause to complain of his performance."<sup>7</sup>

In both our cabinet and that belonging to the Victoria and Albert the same delicate naturalism characterizes the inlay and the same care has been exercised in the selection of extraordinarily beautiful woods. Both examples have as bases chests of drawers different in proportion but identical as regards design and moldings. In both instances the drawer fronts are decorated in similar fashion with sprays of leaves and berries tied with bowknots of ribbon.

<sup>5</sup> MacQuoid and Edwards, *op. cit.*, p. 158.

<sup>6</sup> *English Country Life Magazine*, vol. 64, pp. 759, 761.

<sup>7</sup> *Ibid.*, p. 762.

Greater differences exist between the upper portions of the two cabinets, but the same spirit prevails and the same hand may be felt in the marquetry. Furthermore, the exact counterpart of the curious acanthus-leaf pedestal which supports the Bowes crest on the fronton of our cabinet may be seen repeated twice on the inner surfaces of the large doors of the Victoria and Albert example. Perhaps the most conspicuous difference between the two pieces is at the top, where the Lawson cabinet has four curved pediments with brackets intended to carry porcelain ornaments and our example has only one broken curved pediment. Even here, however, the moldings are virtually identical.

I have previously noted the care with which the woods were selected. The drawer fronts of our cabinet are of plain walnut inlaid with white holly artificially dyed; the coloring, however, has almost entirely faded. The end panels of both the base and the cabinet proper are of walnut inlaid with holly, box, apple, and pear. Walnut was likewise used for the moldings and the bracket feet. The fronts of the doors are veneered with superbly figured burr walnut around plain walnut panels into which the Bowes and Blakiston arms with their mantlings of foliage and flowers are inlaid in boxwood and dyed white holly.<sup>8</sup> The same scheme is employed in the fronton, where, in addition, silver is introduced in the tips of the arrows and pheasant wood and ivory in the heraldic bar. Elm burr in combination with yew occurs in the interior, the latter wood being used for the borders of the drawers and the eight-pointed stars (fig. 2). The monogram of holly is set in a plain walnut field. Behind the small door is a compartment with drawers finished in yew burr, highly polished and suggesting tortoise shell. Mahogany is used for narrow bandings throughout the cabinet. The carcass is of English oak.<sup>9</sup>

Our cabinet is in an excellent state of

<sup>8</sup> Ebony is used for the tails of the ermine in the Bowes arms.

<sup>9</sup> I am indebted to Karl Schmiege, the well-known expert on woods, for his help in identifying the various woods employed in the cabinet.

preservation, what restorations there are being confined to a few replacements of veneer and a small section of the cornice. The hardware is original with the exception of the two pulls on the bottom drawer. It is interesting to compare the patina of the exterior of the cabinet, acquired through

the illustrations on the cover). It is a well-known piece which has been frequently described and illustrated; it appears not only in the catalogue of the Southesk Collection,<sup>1</sup> but also in J. D. Beazley's catalogue of the Lewes gems<sup>2</sup> and in A. Furtwängler's monumental work on gems,<sup>3</sup> in the last in en-



FIG. 2. UPPER PART OF CABINET WITH DOORS OPEN

exposure and numerous waxings, with that of the interior, where the surface is virtually untouched and retains very nearly what must have been its pristine appearance.

PRESTON REMINGTON.

### A GREEK GEM FROM THE SOUTHESK COLLECTION

The Museum has been fortunate enough to acquire one of the finest Greek gems known—the scaraboid with an archer from the collection of the Earl of Southesk (see

larged size on a plate with a few other masterpieces.

The stone itself seems to be a cloudy chalcedony<sup>4</sup> of yellowish tint not in itself of particular beauty; its whole value lies in the figure engraved on it. This represents a

<sup>1</sup> Volume I, p. 27, pl. II, B 8.

<sup>2</sup> Page 21, pl. A, 10.

<sup>3</sup> *Antike Gemmen*, II, p. 45, I, pls. IX, 23, LI, 14; also in Middleton, *Engraved Gems*, p. 26, fig. 17.

<sup>4</sup> It has also been called white marble and burnt sard. The stone is shown this month in the Room of Recent Accessions.

nude archer in a crouching position, seen in three-quarters back view, testing the point of his arrow, the whole framed by a border of hatched lines.

The period is one of the most attractive of all times—the early fifth century, when the feeling for stylization and the new interest in naturalism were happily blended. It is the epoch which produced the latest of the Akropolis maidens and the most distinguished Athenian vase paintings.

The gem is only just over half an inch high,<sup>5</sup> but the figure is conceived like large sculpture. It is as if the Strangford Apollo had come to life, had discarded his stiff, frontal attitude and assumed this animated pose. How elastic is the stooping body; how nicely rounded the back with the shoulder blades, ribs, and iliac crest delicately indicated, and the swellings of the rectus abdominis just visible in front; how beautifully modeled are the arms and legs and feet, with the chief bones and muscles forming a finely patterned surface and yet the whole tense with action; and how effective is the conventionalized hair, forming a charming design and yet clearly constructed—the hair on the skull indicated by hatched lines, the curls in front and the roll behind pelleted. Even the head of the arrow and the attachment of the string to the bow are carefully shown, and it is made clear that the bow is hanging from the left wrist. The youth seems completely absorbed in what he is doing, though his eye is still in the archaic frontal view. The only pity is that the work is on so small a scale that it cannot be fully appreciated without a magnifying glass; and yet its small size adds to its attraction.

Originally the stone was intended to be worn in a ring and used as a seal. It was mounted on a swivel (it has a transverse hole) and could be turned so as not to be seen except when in use; for seals were private.

J. D. Beazley in his *Catalogue of Ancient*

<sup>5</sup> L. 21/32 in. [1.7 cm.]; w. 9/16 in. [1.4 cm.]; thickness 9/32 in. [.7 cm.].

Gems at Lewes House<sup>6</sup> attributed our gem to Epimenes, who signed another first-class work—the sapphirine chalcedony with a youth holding a restive horse<sup>7</sup>—formerly in the Tyszkiewicz Collection, then at Lewes, now in Boston. And he assigned to the same artist a stone with an archer in a similar position to ours but more carelessly worked.<sup>8</sup> The three figures are indeed markedly alike, all in three-quarters back view, and the signed gem and ours comparable masterpieces. Ours is larger in scale than the signed gem and in deeper relief, and so the body of the youth could be worked out in greater detail. The Boston stone was found in the Egyptian Delta “perhaps at Naukratis”<sup>9</sup>; ours “is said to have been found at Naukratis”; of the third stone, above mentioned, the provenance is not given.

The signed stone has been dated about 500 B.C. Ours must belong to about the same time, perhaps a few years later. In the field of sculpture there come to mind for comparison the athletes on the statue base in Athens,<sup>10</sup> where there is the same interest in perspective and in novel attitudes, though the work seems rough and summary compared to the exquisite finish of our stone; and the base must be a little earlier since it does not show the same understanding in the differentiation of the planes.

Another inevitable comparison is with the Athenian vases of the period—with the stooping, bending, twisted figures which the vase painters of the turn of the century were boldly attempting in foreshortened views, without relinquishing the decorative quality of their designs. Epimenes is a close kin of Euphronios and the Panaitios Painter, though he worked in a more precious material.

GISELA M. A. RICHTER.

<sup>6</sup> Page 21.

<sup>7</sup> *Op. cit.*, no. 28, pp. 20 ff.

<sup>8</sup> *Op. cit.*, no. 27, p. 20 f.

<sup>9</sup> Professor Beazley, *loc. cit.*, points out that the forms of the letters epsilon and omega in the signature show that Epimenes was not an Athenian.

<sup>10</sup> See our cast no. 440.1 in Gallery B 34.

## A GIFT OF AMERICAN FURNITURE

A gift of twenty pieces of American furniture adds to the exhibition in the American Wing types of cabinetwork of the late eighteenth and early nineteenth century which were hitherto lacking in our permanent collections. For this important gift the Museum is again indebted to the generosity of an anonymous friend.

The work of Duncan Phyfe is represented by thirteen pieces, eleven of which are from

the opinion of enthusiastic collectors that Phyfe, from whatever source he drew his designs, adapted them with originality and native good taste. The urn-shaped pedestals supporting the table and the typical outcurving legs, very simply carved with reeding, are excellent in proportions and the strong bracing stretcher has been cleverly lightened in appearance by a curve at top and bottom. Again more or less after a Sheraton design—in *The Cabinet-Maker and Upholsterer's Drawing-Book*<sup>1</sup>—is a

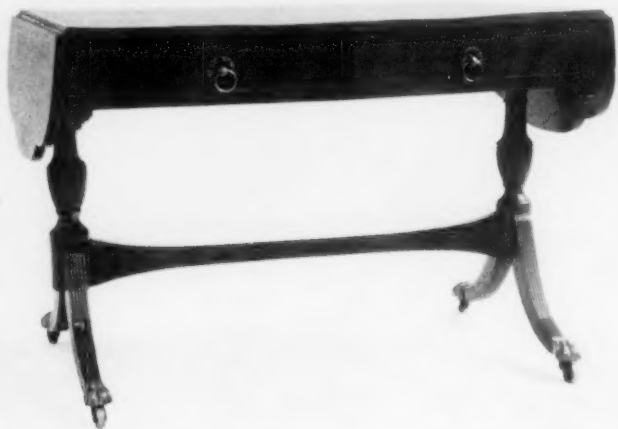


FIG. 1. SOFA TABLE BY DUNCAN PHYFE

the well-known collection of Louis Guerin-Meyers. In this short note it is possible to mention only the most unusual of the Phyfe pieces. There are five tables—two drop-leaf tables and three card tables, the latter group including one of the rare type with pedestal consisting of two lyres resting on an octagonal block supported by four outswEEPing curved legs. Of those with drop leaves, one is a sofa table (fig. 1) exhibited in the Girl Scouts Loan Exhibition held in New York in 1929. In the catalogue of this exhibition Mr. Myers reminds us that Sheraton designed the sofa table to stand in front of a sofa rather than at the back as now used. Two plates in Sheraton's *Cabinet Dictionary* (1803) show sofa tables, but a comparison of Phyfe's interpretation with Sheraton's designs will serve to strengthen

roll-top, or cylinder, desk in which the writing slide and the top are connected by a trammel concealed in a box at the side of the desk, so that when the slide is pulled out the cylinder rolls back disclosing pigeon-holes and drawers. The desk is a simple straightforward piece of cabinetwork intended for practical use and undecorated except for the reeding of the slender legs and the arched panels of mahogany inlaid on the stiles.

Two upholstered sofas have reeded legs and carved top rails, one with typical Phyfe decorations of thunderbolts and drapery, and the other with vertical fluting interrupted at the center by a panel carved with drapery. A pair of lyre-back side chairs which were not in the Myers Collection are

<sup>1</sup> Plate 47 (published August 6, 1792).



included in the gift. On the top rails are carved crossed horns of plenty holding fruit and wheat, an ornament characteristic of Phyfe's work, but seldom seen on chairs. As a decoration for the light top rail of a chair it is, however, obviously successful.

A New York provenance and certain characteristics of design and carving have led collectors and connoisseurs to believe

maker. Number 1 on Sheraton's plate (fig. 2) shows a chair back with square molded frame broken at the center of the top by a rectangular panel which continues down into two slender column-shaped splats framing a central splat in the form of an urn, crowned by the so-called Prince of Wales feathers. The American chairs follow the design with singular fidelity, differing

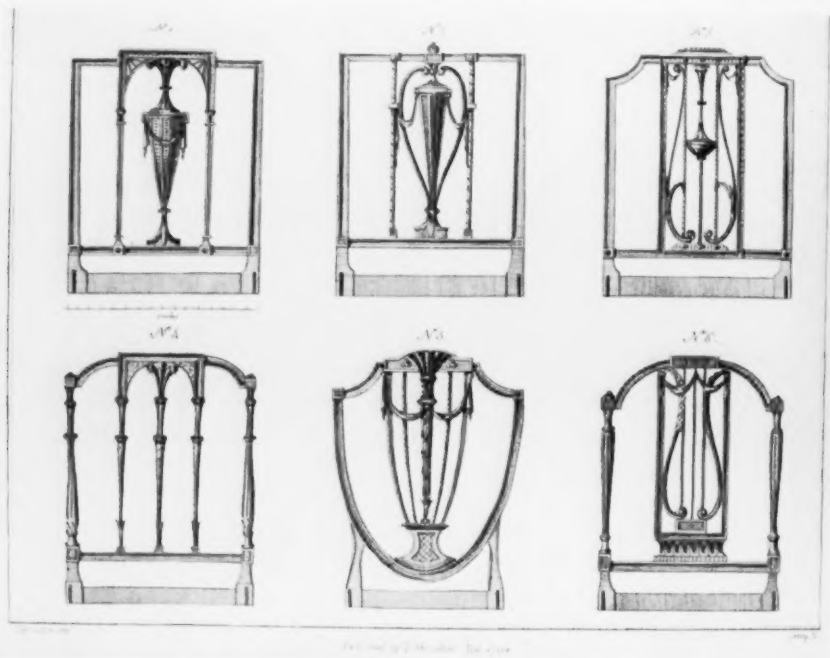


FIG. 2. REPRODUCED FROM PLATE 36 IN THE CABINET-MAKER AND UPHOLSTERER'S DRAWING-BOOK, BY SHERATON

that a number of chairs of Sheraton and Hepplewhite derivation are by Phyfe or some other equally skilled New York cabinetmaker, although we cannot as yet claim them definitely as the work of New York craftsmen. There are in this gift two square-back side chairs of one design (fig. 3), three of another (fig. 4), and a shield-back armchair which we should like to call New York chairs. In *The Cabinet-Maker and Upholsterer's Drawing-Book*, plate 36, published August, 1792, is the design for a chair back so like that of a pair of our square-back chairs that it is certain the plate was in the hands of our cabinet-

only in the urn, which is pierced and not solid as in Sheraton's drawing. The design of the backs of three of our chairs is related to number 2 of plate 36 in the form of the splat and to number 5 in the outline of the top rail. It is really a combination of two ideas from Sheraton with original and creditable additions. The middle of the top rail is an arched panel from which the molded frame sweeps down in a reverse curve to the back posts. The open splat consists of an urn with drapery, surmounted by three feathers which are carried up to the top rail where they terminate in carving on the panel. The tapering square legs, reeded

on the front  
tioned space  
the armchair  
century piece  
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and solid s



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cabinetmake

on the front and outside, have well-proportioned spade feet. A feature worth noting in the armchair in this group of late eighteenth-century pieces is the shield-shaped splat following the outline of the frame to form an unusually pleasing disposition of open and solid spaces in the chair back.

cities also there were groups of skilled craftsmen who flourished in the early years of the Republic. It is difficult to understand why fine furniture of this period is not more plentiful, but because of its scarcity the new gift is especially welcome. It adds to what we hope in time will be a compre-



FIGS. 3 AND 4. SHERATON SIDE CHAIRS, AMERICAN, LATE XVIII CENTURY

New York, which in Colonial times had lagged behind the other centers, was at the end of the eighteenth century rapidly developing into a cosmopolitan city. Remarkable increases in population and commercial activity marked the years following Washington's inaugural at the Federal Hall in 1789. To supply the market for luxuries created by this prosperity we know that Duncan Phyfe produced a prodigious amount of furniture. He must have been but one of the active and accomplished cabinetmakers of New York, and in other

hensive exhibition of the work of American cabinetmakers of the late eighteenth and the early nineteenth century.

RUTH RALSTON.

#### AN ARABIC WOODCARVING OF THE EIGHTH CENTURY

An important addition to the Islamic art collections of the Museum is a carved teak-wood panel (fig. 2), now exhibited in the Room of Recent Accessions. Its original use is difficult to determine, but it was probably

either a door or part of a large *mimbar* (prayer pulpit). The provenance of the piece is exactly known. According to information received by the Department of Antiquities of the Irak government, it was found two years ago by natives in Takrit, on the Tigris north of Bagdad. Magnificently decorated, it is one of the most outstanding examples of Islamic woodcarving known, being equal in quality of workman-

frequently seen in the Early Christian art of Syria and Egypt. The vine stems in the squares (cf. fig. 1) and rectangles start at the bottom and wind their way up, sending to left and right branches which describe spirals ending in stylized leaves and which bear clusters of grapes and short tendrils. In the intervening spaces are offshoots with leaves and pine cones. The frame also is decorated with vine scrolls, bearing leaves

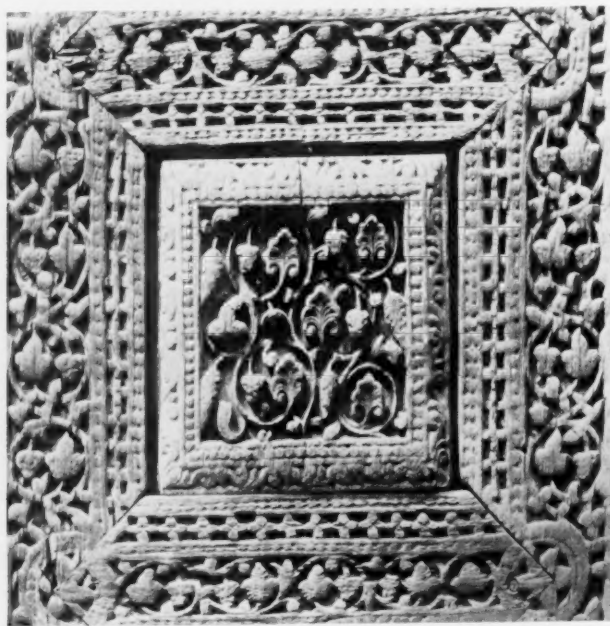


FIG. 1. DETAIL OF WOODCARVING, ARABIC, VIII CENTURY

ship and beauty of design to the famous ninth-century *mimbar* of wood in the mosque of Sidi Okba at Kairwan, in Tunis.<sup>1</sup>

The woodcarving is composed of a framework and four panels, two square and two rectangular. Both the panels and the horizontal strips between them were carved separately and then inserted in the framework. In Oriental fashion, the whole panel is densely covered with an ornamentation of vine scrolls. The decoration, which is carved in low relief, is undercut, thus producing a highly decorative effect of light and dark,

<sup>1</sup> Josef Strzygowski, *Altai-Iran und Völkerwanderung*, figs. 71, 165-170, pl. X.

and bunches of grapes, separated by eight medallions with rosettes.

The dating of our new woodcarving seems at first glance to present some difficulties. Those unfamiliar with the beginnings of Islamic art might be deceived by the semi-naturalistic style of the vine scrolls in the framework and assign it to the early Christian period, that is, to the fifth or sixth century. During that period the ornamentation used in Syria and Mesopotamia was very elaborate and rich in motives. The vine was a favorite motive and was often used as a symbol of Christ in the decoration of churches and ecclesiastical and sepulchral

objects. Two decorative styles prevailed, one with more naturalistic tendencies due to the influence of the Hellenistic tradition, the other with a schematic stylization of motives, practised in the Near East since remote antiquity. At the same time the influence of Sasanian art became more and more apparent, manifesting itself not only in the introduction of new motives but also in the methods of stylization.

The date of our new woodcarving may be ascertained by a more detailed analysis of its style of ornament and by comparison with other monuments. As was mentioned before, the motives of the framework of the Takrit panel are semi-naturalistic. The vine leaves of these borders approach rather closely those of Early Christian art. In the field panels we are able to distinguish several types of leaves: a trefoiled leaf, a feathery leaf, and a large palmette with lobed outlines and a pair of volutes at the base. This last type, the largest and most conspicuous, has a concave surface, with five (occasionally three) incised lobes. In its stylization it bears only a remote resemblance to a vine leaf, for it has been transformed into a palmette, a product of the artistic imagination of the Near East. Palmettes of this type are unknown in the Byzantine and East Christian art of Syria and Mesopotamia.

Another interesting peculiarity of style in our piece is the frequent use of pine cones, which, together with grapes, grow out from the vine branches in an entirely unnatural fashion. Such purely decorative combinations of various species of flowers and plants occurred in Near Eastern art of various periods and were quite popular in Persia and Mesopotamia in the fifth and sixth centuries under the Sasanids. They appear occasionally in East Christian art, but not to such an extent as later in early Islamic art.

We must turn, then, from the early Christian to the Islamic period to find a parallel for our new woodcarving. The evolution of Islamic art was a gradual one. The conquering Arabs in Egypt, Mesopotamia, Syria, and Persia adopted at first the highly developed art of the conquered countries. In the seventh, eighth, and partly in the ninth century, Christian artists of Egypt, Syria,



FIG. 2. PANEL OF CARVED WOOD, ARABIC, VIII CENTURY

and Mesopotamia served their new masters, continuing the styles of the Christian era but with a modification due to the stronger influence of Sasanian art. This mixture of styles is present in several important early Islamic monuments, which thus enable us to date the Takrit panel with greater certainty. These monuments are the mosaics (dated A.D. 691/2) in the mosque of Jerusalem, the façade of the Mshatta palace,



Courtesy of Captain A. Creswell

FIG. 3. DETAIL OF THE MIMBAR IN THE MOSQUE AT KAIRWAN, VIII-IX CENTURY

now in the Kaiser Friedrich Museum, and the palaces Kuseir Amra, Rabat-Amman, and Kasr et-Tuba,<sup>2</sup> in the Syrian desert, all built probably in the eighth century by the

<sup>2</sup> Charles J. M. de Vogüé, *Le Temple de Jérusalem*; J. Strzygowski, *Asiens bildende Kunst*, figs. 99-101, 210 a, b; Alois Musil, *Kuseir 'Amra*; R. R. Jaussen and P. P. Savignac, *Les Châteaux arabes de Qesir Amra, Haraneh, et Tuba*. See also J. Strzygowski, *Mshatta, Jahrbuch der Königlichen preussischen Kunstsammlungen*, vol. 25 (1904), pp. 225-373; Ernst Herzfeld, *Mshatta, Hira, und Badiya*, *ibid.*, vol. 42 (1921), pp. 104-106; Friedrich Sarre, *Makam Ali am Euphrat*, *ibid.*, vol. 29 (1908), pp. 63-76, figs. 9, 10, 14.

Omayyad caliphs, who were fond of desert life. The rich decoration of the Mshatta façade consists of acanthus leaves, vine scrolls in Hellenistic style with animals and birds, and abstract palmette devices of Sasanian origin, in a deeply undercut relief. The dates of the palaces in the Syrian desert are still in dispute among scholars, but the date of the mimbar in the mosque of Sidi Okba at Kairwan, in North Africa, is more definitely established and gives us the best clues for ascertaining the period of the Takrit woodcarving. According to literary sources the mimbar was imported from Bagdad in the ninth century by one of the emirs of the Aghlabid dynasty. Its fine openwork decoration is one of the most beautiful examples of Islamic woodcarving in existence. As in our woodcarving the framework has a vine scroll bordering rectangular fields decorated either with numerous patterns of interlacings or with stylized floral ornaments and devices. The limited space of a BULLETIN article prohibits the discussion of all the interesting varieties of its ornamentation.<sup>3</sup> One of the rectangular panels is illustrated here so as to show its relation to the Takrit woodcarving. The center of the panel in figure 3 is occupied by a composite palmette tree, strongly Sasanian in appearance, flanked by vine scrolls bearing leaves, pine cones, and grapes. Among the leaves and palmettes, some of which are elaborately stylized, we recognize direct parallels to the ornament of the Takrit panel. The two lobed palmettes in the center of the field are stylized in the same fashion as those in the fields of our Takrit panel. The trefoiled and feathery leaves are also similar.

There are, however, several differences between the Takrit panel and the Kairwan prayer pulpit: in the Takrit panel the ornament is undercut, in the Kairwan mimbar it is carved in openwork and has a greater variety of palmettes, some of which resemble those of short-lived Samarra<sup>4</sup> (A.D. 838-

<sup>3</sup> A more detailed study of early Islamic ornament will appear in *Metropolitan Museum Studies*.

<sup>4</sup> Herzfeld, *Der Wandschmuck der Bauten von Samarra und seine Ornamentik*, pls. 76, 89, 94, figs. 277, 297.



883) in Mesopotamia. The Kairwan mimbar represents the more advanced style of the Omayyad ornamentation and was probably made under the rule of the Abbasid dynasty at the end of the eighth or the beginning of the ninth century. The Takrit panel must be earlier than the Kairwan mimbar and may be assigned to the first half of the eighth century, when the Hellenistic influence was still alive. The artists of that period were mostly Christians from Syria or Mesopotamia and Persians.

Whether the Takrit panel was made by a Christian is difficult to ascertain. We know, however, from Arabic literary sources that Takrit had numerous churches and monasteries and a large Christian population. Whether the work of a Christian or of a Mohammedan of Irak, the Takrit panel is in any case an important monument of the transition period from East Christian and Sasanian art to early Islamic art.

M. S. DIMAND.

## NOTES

A SPECIAL LECTURE ON PERSIAN ART. On Thursday, November 12, at four o'clock, Sir E. Denison Ross, Director of the School of Oriental Studies, the University of London, will speak on Persian Poetry in Relation to Persian Miniatures.

This illustrated lecture will be given in Classroom A. The public is cordially invited.

MEMBERSHIP. At a meeting of the Board of Trustees, held October 19, 1931, William E. Baillie and Samuel D. Lee were declared BENEFACTORS, and FELLOWSHIPS IN PERPETUITY were transferred to Mrs. R. Duvall Chambers in succession to Allen W. Evarts, Miss Frances Bryant Godwin in succession to the late Harold Godwin, Richard Carley Hunt in succession to the late Richard H. Hunt. Members were elected as follows: SUSTAINING MEMBERS: Mrs. Dewey C. Bailey, Jr., Mrs. Frank B. Black, Miss Ruth W. Brooks, Mrs. A. L. Button, Mrs. Benjamin B. Davis, Mrs. T. N. Doyle, Jr., Giovanni del Drago, Mrs. Josephine del Drago, Mrs. Aubrey L. Eads, Miss Adele Forbes, Mrs. Arthur R. Geissler, Miss Mary George, Mrs. F. Leslie Hayford, Mrs. C. Maury Jones, Miss Emily G. Lynch, Mrs. Cunliffe Lynn, Mrs. W. C. McCurdy, Mrs. Eugene Metzger, Mrs. Harry E. Morrow, Mrs. Charles W. O'Connor, Mrs. Joseph H. Schwartz, Miss C. F. Valentine, Mrs. W. John Wadsworth, Miss Lillian Z. Williams. ANNUAL MEMBERS were elected to the number of 87.

ADDITIONAL TALKS BY MISS ABBOT ON NINETEENTH-CENTURY FRENCH PAINT-

ERS. Since the numbers of those who attend Miss Abbot's talks on Nineteenth-Century French Painters must necessarily be limited on account of the size of the galleries in which the talks are given, an arrangement has been made by which those who have not succeeded in securing cards for either of the series may hear Miss Abbot on the subject.

At half past three on Mondays, January 11, 18, 25, and February 1, Miss Abbot will meet Members in the Lecture Hall, giving them four talks on the subject, illustrated by lantern slides. The number attending will be limited only by the seating capacity of the hall. Those who attend are asked to show their membership tickets at the door.

SPECIAL EXHIBITIONS, 1931-1932. The following special exhibitions, concerning which further information will be given from time to time, are planned for the coming season. Other exhibitions may be arranged for later.

Exhibition of the Paul Bequest and Other Chinese Textiles. Gallery D 6. Tuesday, December 8, 1931, through Sunday, January 31, 1932.

Loan Exhibition of Early New York Silver. Alexandria Ballroom, American Wing (M 16). Tuesday, December 8, 1931, through Sunday, January 31, 1932.

Morse Memorial Exhibition. Gallery D 6. Tuesday, February 16, through Sunday, March 27, 1932.

Exhibition of American Silks. Gallery D 6. Tuesday, April 19, through Sunday,

September 25, 1932.

There will also be an exhibition of material gathered to commemorate the bicentenary of George Washington's birth, held in the Alexandria Ballroom, American Wing (M 16), from Tuesday, February 16, through Sunday, March 27, 1932. The material will be assembled largely from the Museum collections but will be supplemented by a few loans.

THE EGYPTIAN EXPEDITION, 1931-1932. The activities of the Egyptian Expedition during the coming winter will be centered at the Pyramid of King Se'n-Wosret I at Lisht. Excavations will begin there in November under the direction of Ambrose Lansing, who will be assisted by William C.

Hayes, Jr., and Henry A. Carey. N. de G. Davies and C. K. Wilkinson will continue copying the tomb paintings at Thebes, and the former, with Mrs. Davies, will begin making a series of replicas of the paintings in the tombs at Beni Hasan. Harry Burton will not only continue photographing the Theban tombs, but will help Howard Carter in the winding up of the work on the Tomb of Tut-'ankh-Amūn. During the first part of the winter Walter Hauser will be at the excavations at Ctesiphon in Mesopotamia on the joint expedition to be conducted there by the Metropolitan Museum and the German State Museums. The Curator of the Egyptian Department, H. E. Winlock, will remain in New York during this winter.

## LIST OF ACCESSIONS AND LOANS

SEPTEMBER 6 TO OCTOBER 5, 1931

### ANTIQUITIES—CLASSICAL

Black-figured lekythos and stand, VI cent. B.C.; terracotta seated figure, Mycenaean period; Melian relief, V cent. B.C.; marble capital, Roman\*; chalcedony intaglio, archer kneeling, abt. 500 B.C.†; forgery of a Roman glass bottle, for study purposes (Basement, J 111).

*Purchase.*

### BOOKS—THE LIBRARY

*Gifts of Miss Edith A. Bagg, George Blumenthal, Stephen V. Grancsay, K. H. de Haas, Raymond Jourdan-Barry, Samuel A. Lewisohn, Mrs. C. L. Nordyke, Edgar D. Reid.*

### CERAMICS

Plaques (2), Wedgwood, black basalt, Hercules and Antaeus and Rape of Helen, English, late XVIII cent.†

*Purchase.*

### METALWORK

Collection (40 pieces) of ironwork; set of balusters from Basilton Hall, English, XVIII cent.\*

*Purchase.*

### NATURAL SUBSTANCES

Urn, spar and alabaster, Adam period, English, XVIII cent.†

*Purchase.*

### PHOTOGRAPHS—THE LIBRARY

*Gifts of William Sumner Appleton, Mrs. Thomas H. Barber, Dr. David H. Davison, Miss Isabel M. Kimball, Mrs. C. L. Nordyke, Edgar D. Reid, Joseph Sinel, M. T. Sudler, Mrs. William Bayard Van Rensselaer.*

### SCULPTURE

Chimney piece, marble, from the old Manor House, Hillingdon, near Uxbridge, English, abt. 1720-1730 (Floor II, J 12).

*Purchase.*

### WOODWORK AND FURNITURE

Carved oak panels (4) of angels holding shields, early XV cent.†; cabinet, marquetry, with arms of Bowes and Blakiston, abt. 1700 (Floor II, J 12); armchair, painted wood, mid-XVIII cent.\*; armchairs (2), painted beechwood; armchair, mahogany, Sheraton style; armchair, bamboo, Chinese style, late XVIII cent.†—English; side chairs (4), mahogany, lyre-back, by Duncan Phyfe, American, early XIX cent.\*

*Purchase.*

### ARMS AND ARMOR

Pistols (2), flintlock, signed "Parkes," English, XVIII cent. (Floor I, H 9).

*Lent by E. A. Bigelow.*

### CERAMICS

Cup and saucer, Wedgwood pottery, English, late XVIII cent. (Floor II, K 22).

*Lent by Cecil Byerley.*

### TEXTILES

Banners (7), silk and brocade, XIX cent.; banners (4), embroidered silk, XX cent.—Chinese.\*

*Anonymous Loan.*

\* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, D 8).

## EXHIBITIONS AND LECTURES

NOVEMBER 16 TO DECEMBER 13, 1931

### LOAN EXHIBITIONS

Twelfth Exhibition of Contemporary American Industrial Art	Gallery D 6	October 13 through November 22
Daggers and Knives from the Caspar Whitney Collection	Gallery H 5	June 8 through December 31
Loan Exhibition of Early New York Silver	Alexandria Ballroom	December 8 through January 31, 1932

### TEMPORARY DEPARTMENTAL EXHIBITIONS

Turkish Embroideries of the Seventeenth, Eighteenth, and Nineteenth Centuries	Gallery H 17	October 12 through February 14, 1932
Reproductive Prints	Galleries K 37-40	October 12 through December 27
Paul Bequest and Other Chinese Textiles	Gallery D 6	December 8 through January 31, 1932

### LECTURES FOR MUSEUM MEMBERS

NOVEMBER		HOOR
16	Gallery Talk: Visit to the Oriental Collections. Mabel Harrison Duncan	11:00
16	Nineteenth-Century French Painters: Manet (Section I). Edith R. Abbot	3:30
17	Nineteenth-Century French Painters: Manet (Section II). Edith R. Abbot	3:30
19	An Introduction to the Collections: The Classical Collections. Huger Elliott	4:00
20	Study-Hour: The Art of India. Grace Cornell	11:00
20	Gallery Talk: Visit to the Oriental Collections. Mabel Harrison Duncan	11:00
21	Story-Hour for Younger Children of Members: Perilous Days among the Pilgrims (For Thanksgiving Week). Anna Curtis Chandler	10:15
21	Gallery Talk for Older Children of Members: The Art of China. Margaret B. Freeman	11:15
23	Gallery Talk: Visit to the Oriental Collections. Mabel Harrison Duncan	11:00
23	Nineteenth-Century French Painters: Degas (Section I). Edith R. Abbot	3:30
24	Nineteenth-Century French Painters: Degas (Section II). Edith R. Abbot	3:30
27	Gallery Talk: Visit to the Oriental Collections. Mabel Harrison Duncan	11:00
28	Story-Hour for Younger Children of Members: When Julius Caesar Was Captured by Pirates. Anna Curtis Chandler	10:15
28	Gallery Talk for Older Children of Members: The Art of China. Margaret B. Freeman	11:15
30	Gallery Talk: Visit to the Oriental Collections. Mabel Harrison Duncan	11:00
30	Nineteenth-Century French Painters: Monet (Section I). Edith R. Abbot	3:30
DECEMBER		
1	Nineteenth-Century French Painters: Monet (Section II). Edith R. Abbot	3:30
3	An Introduction to the Collections: The Collections of Far Eastern Art. Huger Elliott	4:00
4	Study-Hour: Effects of Contrast. Grace Cornell	11:00
4	Gallery Talk: Visit to the Oriental Collections. Mabel Harrison Duncan	11:00
5	Story-Hour for Younger Children of Members: How a Girl of the Circus Became Empress of Constantinople. Anna Curtis Chandler	10:15
5	Gallery Talk for Older Children of Members: The Art of Japan. Margaret B. Freeman	11:15
7	Nineteenth-Century French Painters: Cézanne and Renoir (Section I). Edith R. Abbot	3:30
8	Nineteenth-Century French Painters: Cézanne and Renoir (Section II). Edith R. Abbot	3:30

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## DECEMBER

- 10 An Introduction to the Collections: The Collections of Far Eastern Art. Huger Elliott.. 4:30
- 11 Study-Hour: The Art of China and Japan. Grace Cornell..... 11:30
- 12 Story-Hour for Younger Children of Members: The Flight of a Mandarin's Daughter—  
Seen on Many a Willow-Ware Plate. Anna Curtis Chandler..... 10:30
- 12 Gallery Talk for Older Children of Members: The Art of Japan. Margaret B. Freeman .. 11:30

## FREE PUBLIC LECTURES

(Announced by Date and Subject)

### NOVEMBER

- 17 Informal Talk on Prints. William M. Ivins, Jr..... 4:30
- 19 Radio Talk, WRNY. A Pictorial Language. Huger Elliott..... 11:40
- 21 Radio Talk, WOR. The American Wing. Huger Elliott..... 12:30
- 21 Rodin in His Talks and Letters. Baroness Helene Nostitz von Hindenburg..... 4:30
- 22 A Comparison of Genuine and False Armor. Stephen V. Grancsay..... 4:30
- 24 Informal Talk on Prints. William M. Ivins, Jr..... 4:30
- 25 Radio Talk, WNYC. A Popular Art of Japan. Huger Elliott..... 8:30
- 28 Radio Talk, WOR. Jewelry Old and New. Huger Elliott..... 12:30
- 28 The Master Painter of Yesterday: Paul Cézanne. Auguste V. Desclos..... 4:00
- 20 Terracotta in Architecture (Arthur Gillender Lecture). Léon V. Solon..... 4:30

### DECEMBER

- 1 Informal Talk on Prints. William M. Ivins, Jr..... 4:30
- 3 Radio Talk, WRNY. Persian Ceramics. Huger Elliott..... 11:40
- 5 Radio Talk, WOR. The Portrait of a Roman. Huger Elliott..... 12:30
- 5 Greek Art in Russia. Gisela M. A. Richter..... 4:00
- 6 The Problem of the Present-Day Architect (Arthur Gillender Lecture). Raymond M.  
Hood..... 4:00
- 8 Informal Talk on Prints. William M. Ivins, Jr..... 4:00
- 9 Radio Talk, WNYC. The Story of Three Portraits. Huger Elliott..... 8:30
- 12 Radio Talk, WOR. Special Exhibition of Far Eastern Textiles. Huger Elliott..... 12:30
- 12 The Krishna Cult. Marguerite B. Block..... 4:00
- 13 Gallo-Roman France. Aline Caro-Delvaile..... 4:00

## FREE PUBLIC LECTURES

(Announced by Courses)

- Yale Cinema Films Showing: Chronicles of America Photoplays, Tuesdays, November 17 and  
December 1, at 2:30 p.m.  
Museum Cinema Films Showings, Thursdays, November 10, December 3, 10, at 2:30 p.m.  
Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, November 21, 28, December  
12, at 1:45 p.m.; Sundays, November 22, 29, December 6, 13, at 1:45 and 2:45 p.m.; by  
Agnes K. Inglis, Saturday, December 5, at 1:45 p.m.  
Gallery Talks by Roberta M. Fansler, Saturdays at 3 p.m.  
Gallery Talks by Elise P. Carey, Saturdays at 2 p.m., Sundays at 3 p.m.  
Holiday Gallery Talk by Elise P. Carey, Thursday, November 26, at 3 p.m.  
Museum Course for Workers by Roberta M. Fansler, Saturdays at 2 p.m.  
Study-Hours for Practical Workers, by Grace Cornell, Sundays, November 22, December 6, 13, at  
3 p.m.; by Fern Bradley, Sunday, November 29, at 3 p.m.

## LECTURES FOR PUBLIC SCHOOL TEACHERS

These courses are open to the public upon payment of a fee of twenty dollars per course.

### NOVEMBER

- 18 The Museum and the New School. Marion E. Miller..... 3:00
- 18 The Human Background of Art: Course for High School Teachers. Ethelwyn Bradish.. 4:00
- 18 The Museum and the New School. Marion E. Miller..... 4:00
- 18 Tradition and Contemporary Art: Ceramics of Egypt, Greece, and Rome. Huger Elliott 4:00
- 19 Art Appreciation: for Elementary and Junior High School Teachers. Masters in Por-  
traiture. Anna Curtis Chandler..... 4:00
- 20 Study-Hour for Teachers: Metalwork. Grace Cornell..... 4:00

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

HOUR	NOVEMBER	HOUR
ott. 4:00	21 Outline of the History of Italian Painting: Mantegna in Mantua; The Bellini Family in Venice. Edith R. Abbot.	11:00
ter— 10:15	DECEMBER	
an— 11:15	2 The Museum and the New School. Marion E. Miller.	3:00
	2 The Human Background of Art: Course for High School Teachers. Ethelwyn Bradish.	4:00
	2 The Museum and the New School. Marion E. Miller.	4:00
	2 Tradition and Contemporary Art: Oriental Ceramics. Huger Elliott.	4:00
	3 Art Appreciation: for Elementary and Junior High School Teachers. Anna Curtis Chandler.	4:00
	4 Study-Hour for Teachers: Guiding Principles. Grace Cornell.	4:00
HOL. 4:00	5 Outline of the History of Italian Painting: The Chapel of Sixtus IV. Edith R. Abbot.	11:00
11:45	9 The Museum and the New School. Marion E. Miller.	3:00
12:15	9 The Human Background of Art: Course for High School Teachers. Ethelwyn Bradish.	4:00
4:00	9 The Museum and the New School. Marion E. Miller.	4:00
4:00	9 Tradition and Contemporary Art: European Ceramics. Huger Elliott.	4:00
4:00	10 Art Appreciation: for Elementary and Junior High School Teachers. Color through the Ages. Edith Nichols.	4:00
8:15	11 Study-Hour for Teachers: Lace. Grace Cornell.	4:00
12:15	12 Outline of the History of Italian Painting: Botticelli, Ghirlandajo, and Filippino Lippi. Edith R. Abbot.	11:00
4:00		

## LECTURES FOR WHICH FEES ARE CHARGED

Courses for Public School Teachers are also open to the public upon payment of a fee.		
	NOVEMBER	HOUR
M. 4:00	20 Study-Hour for Employees of Stores and of Manufacturers: Art Applied to Dress. Grace Cornell.	9:00
4:00	27 Study-Hour for Employees of Stores and of Manufacturers: Art Applied to Dress. Grace Cornell.	9:00
8:15		
12:15		
4:00		
4:00		



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

**BRANCH BUILDING.** The Cloisters. 698 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

### OFFICERS AND TRUSTEES

WILLIAM SLOANE COFFIN	First Vice-President
HENRY WALTERS	Second Vice-President
WILLIAM SLOANE COFFIN	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	} EX-OFFICIO
THE COMPTROLLER OF THE CITY	
THE PRESIDENT OF THE DEPT. OF PARKS	
PRESIDENT, NATIONAL ACADEMY OF DESIGN	
GEORGE BLUMENTHAL	HOWARD MANSFIELD
R. T. H. HAUSEY	HENRY STURGIS MORGAN
EDWARD S. HARKNESS	J. P. MORGAN
HORACE HAVEMEYER	WM. CHURCH OSBORN
ARTHUR CURTISS JAMES	GEORGE D. PRATT
LEWIS CASS LEDYARD	HENRY S. PRITCHETT
CLARENCE H. MACKAY	ELIHU ROOT
MYRON C. TAYLOR	

ADVISORY TRUSTEE	FRANCIS C. JONES
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### THE STAFF

Assistant Director	JOSEPH BRECK
Curator of Classical Art	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WEHLE
Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
Curator of Egyptian Art and Expedition	HERBERT E. WINLOCK
Associate Curators	AMBROSE LANSING
Curator of Decorative Arts	LUDLOW S. BULL
Associate Curators	JOSEPH BRECK
Curator of Arms and Armor	PRESTON REMINGTON
Curator of Far Eastern Art	MAURICE S. DIMAND
Keeper of the Altman Collection	STEPHEN V. GRANCSAY
Curator of Prints	ALAN PRIEST
Director of Educational Work	THEODORE Y. HOBBY
Director of Industrial Relations	WILLIAM M. IVINS, JR.
Librarian	HUGER ELLIOTT
Editor of Publications	RICHARD F. BACH
Assistant Treasurer	WILLIAM CLIFFORD
Executive Assistant	WINIFRED E. HOWE
Registrar	FRANK M. FOSTER
Superintendent of Buildings	BRADFORD BOARDMAN
	HENRY F. DAVIDSON
	CONRAD HEWITT

### MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

### HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed
LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.	
PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

### INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

### PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

### CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.